From change of fortune [7]. Why this spade ? this
place ?
This slave-like habit ? and these looks of care ? Thy flatterers yet wear silk, drink wine, lie soft ; Hug their diseas'd perfumes[8], and have forgot That ever Timon was. Shame not these woods*
By putting on the cunning of a carper[9].
Be thou a flatterer now, and seek to thrive By, that which has undone thee: hinge thy
knee \
And let his very breath, whom thoult observe, Blow off thy cap ; praise his most vicious strain. And call it excellent: Thou wast told thus ;

[7] This is in thee a nature but
AFFECTED ;
A poor unmanly melancholy,
sprung
From change of FORTUNE.] The old copy reads—infected[9] and " change *ofjiiture"* Mr. Rowe made the emendation.
M ALONE.

[8] Hug their diseas'd PERFUMES,] i. e. their diseas'd perfumed mistresses. MALONE,
So, in Othello:
** 'Tis such another fitchew; marry,
aperfum'done."
STEEVENS,,

9— the CUNNING- OF A CARPER.] For the philosophy of a Cynick, of which sect Apemantus was; and therefore he con cludes :
«------Do not assume my likeness."
WARBURTON.
Cunning here seems to signify *counterfeit appearance.*
JOHNSON,
The " cunning of a carper," is the insidious art of a critick. Shame not these woods, says Apemantus, by coming here to find fault. Maurice Kyffin in the preface to his translation of Terence's Andria, 1588, says : " Of the *curious carper* I look not to be favoured." Again, Ursula speaking of the sarcasms of Beatrice, observes—
" Why sure, such *carping* is not commendable.'[7]
There is no apparent reason why Apemantus (according to Dr. Warburton's explanation) should ridicule his own sect.
STEEVENS.

i — hinge thy knee,] Thus, in Hamlet:
** To crook the pregnant *hinges* of the *knee"*
STEEVENS.